

American Art News

VOL. XX. No. 13—WEEKLY

NEW YORK, JANUARY 7, 1922

Entered as second class mail matter,
N. Y. P. O., under Act of March 3, 1879.

PRICE 15 CENTS

CORCORAN EXHIBIT OUTSELLS, OUTDRAWS

Eighth Biennial Far Exceeds Sales Both at Chicago and at National Academy and Has More Visitors in Proportion

WASHINGTON.—Proportionately speaking, Washington will outdraw both New York and Chicago at its big art show, and it has already outdone both the greater cities in the amount of art sold.

The eighth biennial exhibition at the Corcoran Gallery is being visited by an average of 1,500 persons daily. If this rate continue for thirty days the total of 75,000 will compare with Chicago's record of 103,562 visitors at the Art Institute for an equal period at the thirty-fourth annual exhibition of American paintings and sculpture, and with New York's 99,680 visitors at both the National Academy's winter show and at the Metropolitan Museum, the winter show having been held in another part of the city.

The visitors to the Corcoran exhibit, like those who go to Chicago's annual, may view the permanent collection in the gallery at the same time, and possibly a great number of them attend for that purpose, and for this reason it is only fair to include the record of attendance at the Metropolitan for the same period that the Academy display was on, in any account of the comparative attendance. The Academy show alone drew but 15,120 during its life of thirty days.

The last census gave Washington 489,000 inhabitants. Chicago's population would quadruple that, with several hundred thousand to spare, and New York's population, exclusive of Brooklyn, which has a museum of its own, would double Chicago's. Therefore Washington's attendance of 75,000 (if the present rate continue) will proportionately far excel that of the larger cities.

In sales Washington is already far in the lead. Sales for the first two weeks amount to \$26,425, compared with Chicago's record of \$20,045 and the Academy's \$12,350 for the entire period of their exhibition.

For the permanent collection of the Corcoran these pictures have been purchased: Daniel Garber's "South Room: Green Street," (first prize); John F. Folinsbee's "Gray Thaw," W. Elmer Schofield's "Cliff Shadows," Walter Ufer's "Strange Things," and Frederick C. Frieseke's "Peace." Other pictures sold were those of F. Usher DeVoll, Emma F. MacRae, Chauncey F. Ryder, John F. Folinsbee, Maude D. Bryant, John E. Costigan, Guy Wiggins, E. Martin Hennings, George L. Nelson, George Sotter, Elizabeth H. Thomas and Pearl Aiman. A number of water colors by Mr. Frank W. Benson were also sold. As the exhibition continues for nearly a month longer, many more sales will doubtless be recorded.

Chauncey F. Ryder achieved the unique distinction of selling a picture at each of the three big shows, while Folinsbee has sold two canvases at one show.

Show Self-Portrait Benjamin West

Painted at 18 for His Sweetheart

PHILADELPHIA.—The Philadelphia Art Alliance has received a rare trophy in the form of a self-portrait of Benjamin West at the age of eighteen. The work was executed to please a Miss Steele, of whom the painter was enamored, but whose mother objected to his profession.

The miniature, which is a finished and mature piece of composition, bears a striking resemblance to the present Benjamin West, great-grandson of the painter, and now a resident of this city, who is well-known as an inventor and traveler.

Mr. Mellon Gives His Pittsburgh Residence to Carnegie Institute

PITTSBURGH.—A. W. Mellon, Secretary of the Treasury, has given to Carnegie Institute his residence in Forbes street for use as a dormitory by girl students.

The property, which is valued at \$125,000, has a triple value to the institute, as the Carnegie Corporation of New York has obligated itself to give during the next twenty-five years an amount of cash double the value of any property or money, up to \$4,000,000, given to the school.

Professor de Wild Is Recovering

Professor Carel F. L. de Wild, well known art expert and restorer of paintings, who underwent a serious operation nine weeks ago at Mt. Sinai Hospital is now at his home undergoing a steady convalescence. His friends will be glad to know that he is gaining strength continually, and that he is able to be out of his bed at least two hours each day. His ultimate recovery now seems assured.

Star "Art" Salesman Is Not An Englishman

From information which has become available in the last week, it appears that this newspaper of art owes an apology to England, Ireland, Scotland, Wales and all the rest of the British empire with the exception perhaps of the Dominion of Canada, because it said that an Englishman had sold to a retired New York business man, for \$300,000, a collection of eighty-five old masters which experts had valued at \$500.

The man who did it was not an Englishman, but a native of the southern section of the United States of America, albeit a resident for a number of years of a small city in the province of Ontario, Canada. This man, now about eighty years old, is extremely picturesque, in the proverbial southern colonial style. He wears a long goatee. He is declared to be about six feet six inches tall, to have a chest elephantine in width and to be a most convincing talker. He bears the appellation of "doctor" and is a maker, on a small scale, of patent medicines.

In his home town, in Ontario, this man is regarded with a good deal of awe, having impressed the neighbors with the colossal value of his collection of "old masters."

The "doctor" made several efforts to sell

the collection before he finally landed in clover. Evidently he believed in his own goods, otherwise he would not have offered them to such experienced buyers as the Rosenbach Company and Mr. George H. Ainslie. Dr. Rosenbach made the trip to Canada to see the collection and came back disgusted. Mr. Ainslie sent the expert, G. Frank Muller, who reported that the eighty-five "masterpieces" had a combined valuation of about \$1,500. This was \$700 more than the valuation placed upon them by Joice McGurk, the expert who was called in by the aged New York man who had paid \$300,000 for them.

Mr. Muller was greatly impressed with the "doctor's" laboratory in Ontario, dimly lit and equipped with old fashioned mortars, etc., so that it looked like the den of a mediaeval alchemist. He was not very much impressed, however, with the "doctor's" Rembrandt, nor with his Gainsborough, Titian, Rubens, Holbein, Turner, Raphael, Greuze, Boucher, Lorraine, Poussin, Murillo, Veronese and Guercino. He was not even impressed by the "doctor's" example of George Inness.

Mr. Muller found on the pictures labels of Budworth's and of the Manhattan Storage Warehouse, and of different New York auction houses.

464 WATER COLORS IN COMBINED SHOW

Two Societies Unite for First Time in Displaying Scope and Power of the Medium as Attained in America

The first combined exhibition of the American Water Color Society and the New York Water Color Club—at the Fine Arts Building until January 15—offers an art event of broad scope with its wide representation of many well known American artists. In the three galleries are four hundred and sixty-four pictures, the walls themselves presenting a study in arrangement with accents marked by rising and descending arpeggios of color.

Charles Warren Eaton contributes a number of landscapes of a distinctly poetic nature, such as "The Hilltop" and "A Corner of the Field." A. L. Groll is represented by several studies of the desert under an intensely blue sky. Childe Hassam's group comprises some interesting studies of an old house, a picture of a majestic and sturdy mountain, "Scarface," and "At Sunset Above Newburgh," painted in softly glowing colors.

Eugene Higgins records his impressions of the Southwest in the strong, primitive type portrayed in "A Shepherd of Santo Domingo, N. M." His "Koshave" (Indian Corn Dance) is a facile rendering of spirited motion. Edward Potthast is most successful when he takes for his subject some sunny and crowded beach, kaleidoscopic in movement and color.

Joseph Pennell has chosen the familiar New York skyline for the majority of his pictures and paints it veiled in mist and with a powerful simplicity of suggestion. Gifford Beal is another whose brush handles only essentials and so suggests a wealth of detail.

Jane Peterson is particularly interesting when painting a line of boats beside a pier, making long reflections in the still water. Anne Goldthwaite has a certain vigorous stroke and strong accent on light and shadow in "Savannah" and "The High Road." George Halowell appears as an original colorist in his studies of mountain and trees with a deep violet tone predominating. Charles Woodbury also uses color with deep understanding of its effect, as in "Gulfweed" and "Breaking Wave."

G. Glenn Newell is represented by a series of kindred subjects—frisky white calves at play, white oxen yoked to a plow, and cattle at rest in a field—all treated from a marked decorative standpoint. Louis Kronberg's ballet dancers never fail to charm with their airy grace and poise. Felicie Waldo Howell displays the finesse which is typical of her work in "Stone Lanterns" and "Approaching Storm."

Particular ability to handle still life and flower subjects is manifested by a number of the women artists: Edith Penman, Matilda Browne, Anna Fisher, Amy Cross and Elizabeth R. Hardenberg. Elinor Barnard proves herself a sympathetic interpreter of childhood and Bertha Baxter paints an interesting glimpse of Gramercy Park.

The further scope of the exhibition is evidenced by the many well known artists whose work is included, among them William Starkweather, George O. Hart, E. C. Volkert, Louis C. Tiffany, Birger Sandzen, Horatio Walker, Alexander Schilling, John F. Carlson, H. A. Vincent, Arthur J. E. Powell, E. Irving Couse, George Pearce Ennis, Alethea H. Platt, Maud Mason, Clara T. MacChesney, Chauncey F. Ryder, Walter Farndon, Hilda Belcher, Katherine Breen and Frank Hazell.

Show by Five Boston Artists

The group of five Boston artists participating in an exhibition at the Ehrich Galleries, until January 14, is composed of Marion Boyd Allen, Frederick K. Bosley, William Baxter Closson, Ernest L. Major and H. Winthrop Peirce. A portrait of Anna Vaughn Hyatt, by Marion Boyd Allen, shows her at work on the model for her statue of Jeanne d'Arc. White and gray predominate, the absence of color emphasizing the strength of line. The hands, at work on the small model, are intensely expressive.

"A Dark Interior," by Mr. Bosley, has its only light in a room beyond, with the doorway sharply defining the change from the shadows of the foreground. "At Twilight," by Mr. Major, is the picture of a woman who sits dreaming by the fire with an open book on her lap. The red glow from the flame touches one arm and the folds of her skirt.

Mr. Closson paints the sweep of a great wave from crest to crest in pale blue-green tones in "Moonlight at Dawn." Two exquisite and animated bits of the color are "In the Villa Garden" and "At the Wellesley College Fête," by the same artist. Mr. Peirce contributes several landscapes having the mountains and pines for their subjects. His "Medici Fountain, Luxembourg Gardens" is painted against a



"LET 'ER BUCK"
In the artist's exhibition at the Milch Galleries

By DOUGLASS EWELL PARSHALL

NATIONAL ACADEMY HAS "ANIMAL PRIZE"

James Speyer Provides \$300 Annual Award in Memory of Wife, Who Was Leader in Works for Dumb Brutes

James Speyer, New York banker, has endowed the National Academy of Design with \$5,000, the income from which will be used to provide an annual \$300 prize in memory of his wife. This prize will have its inauguration at the ninety-seventh annual exhibition of the National Academy next spring.

Mrs. Speyer was a lover of animals, and she gave much of her time to public enterprises for their welfare. For this reason, Mr. Speyer has provided that the memorial shall have the guise of an "animal prize." It will be known as the Ellen P. Speyer Memorial Prize which may be awarded for "a painting or piece of sculpture portraying an act of humanity toward animals or a painting or piece of sculpture of animals."

Since the vogue of the story picture has passed, probably never to return, it is likely that the prize will always be awarded to an animal painting or sculpture. The jury will have the right to withhold the award if meritorious work is lacking.

Tampa Forms Museum Association

TAMPA, Fla.—The Tampa Art Museum Association has been formed, and steps are being taken to obtain important traveling exhibitions and, in the near future, a permanent building for exhibition purposes.

CHICAGO ARTISTS TO HAVE FIXED PRICES

Follow Suggestion of Robert B. Harshe to Hold All Work at a Certain Figure for Six Months After Each Exhibition

CHICAGO—The Chicago Society of Artists came to an agreement to mark their paintings at fixed prices and to hold to the same at least six months, at the meeting held in the club rooms of the Art Institute. Director Robert B. Harshe of the Institute suggested the action.

Mr. Harshe said the practice of offering paintings at prices lower than those listed in the catalogue had become so common in all the important exhibitions of the country that the market was demoralized. If the Chicago artists consistently hold to the agreement of maintaining a fixed price as noted in the sales agent's catalogue, their standing among the dealers will advance considerably.

Purchasers out for bargains have formed the habit of selecting paintings or sculpture at the exhibitions, haggling with the sales agent, and, if not satisfied with results, visiting the artist's studio for a personal agreement on lower prices when the exhibition was over.

—L. M. M.

Memphis Sees Pictures From Academy

MEMPHIS—A group of thirty-four paintings selected from the winter exhibition of the National Academy of Design is being shown in the Brooks Memorial Gallery, Memphis, Tenn., during January.

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"MADONNA AND CHILD" By LYNN JENKINS
Courtesy of the Fearon Galleries

arranged under a Japanese painting, which is marked by strong individuality in bringing out the texture of each piece. The color contrasts are worked out to produce satisfying balance of tone. "Choosing the Gift" assembles a wealth of detail in marked unification of design. The calm intensity of expression in the two girlish faces is the dominant note. All the array of colorful gifts on the table before them serves only as a pleasing foil. As a study in composition it presents a balance in line and color, which is evident also in "Takes Time to Reflect" and "The Seamstress"—the former a girl reading a paper at the breakfast table, and the latter a woman sewing, surrounded by softly glowing silks.

Tucker Paintings, Brinley Drawings

Paintings by Allen Tucker and drawings by D. Putnam Brinley are exhibited jointly at

the Montross Gallery, until January 21. That the former artist looks at nature through the lens of a strong individualism is evident especially in his landscapes, although his portraits are touched with marked originality as well.

The pale cold light that he paints so successfully in the "East Wind," the light that floods "The Bright Valley" and is intense rather than brilliant, and again the silver gleam that illuminates the snow-covered slope in "Steep Shadows" and might either precede the passing of night or foretell its approach evince a long and patient study of nature in her various aspects.

"Mount Passaconaway" presents the mountain peak in all its solemn majesty, with the effect of distance heightened by the lone tree so strongly outlined in the foreground. The "Portrait of Signorina O." is notable for its simplicity.

Drawings by D. Putnam Brinley of cathedrals and cities in devastated France were made between October, 1918, and March, 1919, and offer an artist's presentation of the complete ruin to which the towns and churches in the war zone were reduced. They give the impression of faithful accuracy without any exaggeration for the sake of pictorial interest. "Verdun from the Meuse" and "Soissons from the Aisne" are alike in showing the town from the level of the river with the shattered cathedral rising above the houses clustered about its base.

The "Church of St. Sulpice" and "Interior of St. Sulpice" are portrayed in a lighter touch with emphasis on the delicate quality of the rich Gothic architecture which has been laid to waste. These drawings, which are forty in number, are extensive in scope, having for their subjects St. Quentin, Arras, Chateau Thierry, Cambrai and other places whose names were made familiar during the war.

R. Sloan Bredin's Exhibition

Paintings by R. Sloan Bredin shown at the Ferargil Galleries, until January 21, combine portraits and landscapes. Among the former, that of "Miss B" is especially distinguished. It shows his subject in black, holding a blue fan. The freshness of the flesh tones is a marked feature. The group, "Mrs. Hunt and Children," employs much white and presents an interesting study of character. A sketch of a child's head has caught a wistful appeal. A number of landscapes painted along the edge of a canal are slightly somber in color without being somber in spirit.

All of these pictures portray the heavy massing of foliage where trees bend over the water's edge. The greens are far from vivid and yet there is a distinctly warm light in such a picture as "Along the Tow Path" or "Spring Morning."

Group at the Ainslie Galleries

Oils and pastels by Jane Peterson, Grace P. Nixon, Elizabeth Cady Stanton, Heppie En Earl Wicks and sculpture by Anna Vaughn Hyatt are on view at the Ainslie Galleries until February 3. Two of Jane Peterson's paintings (Continued on page 10)

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LONDON HAS LAST LOOK AT "BLUE BOY"

People flock to National Gallery to view the Gainsborough before it is taken to America by Mr. Huntington

LONDON—Immense crowds are attending the National Gallery to see "The Blue Boy" of Gainsborough, which will be shown for one month before it is removed to the United States as the property of Henry E. Huntington. On Monday, when it was first placed on public view, the throngs were so great that large numbers were unable to get near enough to look at the picture. At one time it seemed that the gallery would be stormed.

Many noted artists were among the visitors. The public and the press generally have been lamenting the fact that England could not keep this masterpiece, which is to follow much of the other work by Gainsborough into American museums and private galleries. The news that it would again be exhibited in the National Gallery had been eagerly awaited.

The high rate of taxation, which was one of the causes of the sale of the picture, is expected to result in still other sales of masterpieces now in the possession of prominent families.

The crowds saw a rejuvenated "Blue Boy," the many coats of varnish, which caused it to have a greenish tinge, having been removed by the order of Sir Joseph Duveen. It has been rumored that Sir Joseph was asked not to make the attempt at restoration and that he replied that if the British public objected to its being restored to its pristine beauty it need not be exhibited in England, but could be brought directly to America.

The press is now unanimous in saying that the picture is being seen by the England of today for the first time. In its renewed youth, with the glorious original blue, it causes many to say that "The Blue Boy" is the world's most beautiful picture.

It is hung on one of the large walls of the English room of the gallery, with Gainsborough's "Portrait of Mrs. Siddons" on one side and the unfinished portrait of the artist's daughters on the other. A wooden barrier is directly in front of it and two special guardians are in attendance. The first-day crowd was a record one in the history of the National Gallery, although Monday was a pay day.

The many visitors approached the picture with an air of almost reverence, as if it were a shrine, the men lifting their hats—for it is not the custom in England, as in the United States, for hats to be removed in art galleries.

Bolling Statue to Be Unveiled

A bronze statue of Colonel R. C. Bolling, U. S. A., the first American high officer to lose his life in the World War, designed by Edward C. Potter, will be unveiled today on the Havemeyer school grounds, Greenwich, Conn. The statue, which is seven feet in height, rests upon a stone pedestal with a stone background fourteen feet high. Funds for the work were contributed by friends of the late colonel, who as assistant to the chief of the air service, did the work of two men in organizing the physical foundation for the American flying forces in France.

Mummers' Fête by Santa Fe Artists

SANTA FE, N. M.—The Santa Fe Arts Club conducted a "Mummers' Parade" on Monday, in celebration of the New Year. Prizes were awarded for the best group in line, and the most amusing; for the best single figure, and for the most amusing one, and for various unusual "stunts." Mrs. Kenneth Chapman was the general director, Olive Rush headed the dramatic section, Mrs. Doll the music section, Jose D. Sena the Spanish-speaking groups, and Dr. Joseph Foster, of the Kiwanis Club, the professional group.

Chicago's Art Post Cards Sell Fast

CHICAGO.—The sales of the Municipal Art League post-cards showing artistic photographs of architecture, fine vistas and monumental works in the city limits of Chicago reached 60,000 in ten weeks. The league will issue a second set of pictures soon.

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FINAL BLOW GIVEN FRENCH PACCA LAW

Senate, Following Chamber of Deputies, Revokes the Measure That, for Eighteen Months, Burdened the Art Trade

(Cable to AMERICAN ART NEWS)

PARIS—The French Senate has ratified the action of the Chamber of Deputies in abrogating the notorious "Pacca law," and France starts the New Year without this suppressive measure stifling her art trade. The law dated from August 31, 1921.

Thus good sense and justice have won their battle after all, exporting becomes free again, duties are waived, consequently formalities and the cost of expertizing becomes superfluous. This is a New Year's gift which will be warmly welcomed by collectors and dealers alike.

In lieu of compensation the 10 per cent tax on the turn-over which, so far, has not affected exported works of art, will be claimed. As to such works of art as may have national interest, such as a great historical painting, the law of December 31, 1913, will be put into force. It stipulates the inventorying of private collections and the classification of certain works among monuments of historical interest when this is advised.

A special tax of 1 franc per 100 will, however, be imposed upon all transactions at auctions for the benefit of the *Monuments Historiques* fund. This 1 per cent tax would be unimportant if it did superadd itself upon the already existing 17.50 per cent tax raised at auction sales, a figure which is already too high, and indeed it would be wiser to try to find means of reducing it to avoid the possibility of these auctions emigrating to other capitals where the duties are not so heavy.

The much desired death of the Pacca law is without doubt due to the reiterated representations and efforts of the art dealers, who have been fighting for their rights for the last eighteen months. We congratulate them on their well earned and merited victory. It compensates for much hardship undergone in the last eight years.

—M. C.

Musicales for Water Color Show

During the combined exhibition of the New York Water Color Club and the American Water Color Society, now on at the Fine Arts Galleries, receptions, teas and musicales will be given on Tuesday, Thursday and Friday afternoons. Elaborate programmes have been arranged in which Emily Nichols Hatch, Richard Barrett, Eleanor Fisk, Mme. Ethel Hugli, Lea Leaska and Mabel Woods will give their services. The Music League of America will furnish singers and accompanists.

BOSTON CLUB SHOW ATTRACTS BIG MEN

Many of the Thrills Are Furnished by Bellows, Henri, Lawson, Woodward, Ufer and Other Outside Artists

BOSTON—The annual members' exhibition of the Boston Art Club opened on December 30 at the galleries, Newbury Street, and will continue through January 28. The fifty or more canvases tastefully hung on a single line and occupying all available space in both galleries make as interesting an exhibition as Boston has seen this season.

Many outside artists, who presumably fall under the category of honorary members, were invited to send canvases or were represented in other ways. And if the truth be told the paintings by George Bellows, Robert Henri, Ernest Lawson, Robert Strong Woodward, Frederick Frieseke, Gari Melchers, Samuel Halpert, Walter Ufer, Leon Kroll and Hayley Lever furnished nearly all the thrills.

Foremost in general interest is George Bellows' portrait of "My Mother." It is worth study, since it does not at first reveal all the problems of light and draftsmanship which the artist has successfully worked out. Some museum may want this canvas.

The Art Club and visitors to this show are indebted to J. T. Spaulding for the loan of four paintings, one each by Frieseke, Henri, Melchers and Lawson. Incidentally they prove Mr. Spaulding a connoisseur.

"Westchester Hills" is the Lawson landscape, painted in 1917. The Robert Henri portrait interprets an Irish girl. It was painted on the Island of Achilli and after having various owners finally fell into the keeping of Mr. Spaulding.

Robert Strong Woodward, whom Mr. Pepper discovered some three years ago painting unknown in the western part of Massachusetts, has sent another of his imaginative moonlight wood interiors called "When the Moon Is Full." The color scheme of deep purples, blues and silver gives to this picture a character all its own.

"When the Boats Come In," by Jonas Lie, is a difficult problem ably handled. A finely modeled head by Carl J. Nordell is praiseworthy for its reticence of color and its refinement. A portrait of Colonel Everett C. Benton by Scott Clifton Carbee, is notable, as is also a brown-toned portrait by George Luks. A decorative fantasy by William Baxter Closson, a colorful interior by Samuel Halpert, a Renoir-like painting of a group of figures in a garden by Leon Kroll, a fine study of clouds by H. Dudley Murphy, a marinescape by Theophile Schneider and a rather humorous outdoor painting of the Stokes Twins, by Harley Perkins, are outstanding pictures.

—S. W.

STATE ART MUSEUM SOUGHT BY ARKANSAS

Women's Clubs Lead the Movement for a Gallery, for Capitol Murals, and for State-Wide Interest in the Fine Arts

LITTLE ROCK, Ark.—Arkansas has often been made the butt of ridicule by her sister states of Missouri, Kansas, Texas, Louisiana and Tennessee, but she is now taking steps to surpass them all in the field of art. Her aims comprehend nothing less than a State art commission, a State museum of art, a uniform art course in the public schools, and a series of mural paintings in the new Capitol here.

The Arkansas Federation of Women's Clubs is the prime force in the movement. Mrs. John I. Moore, art chairman of the federation, says she realizes that the ambitious program mapped out cannot be achieved in a short time.

"We want every schoolhouse and public library to be an art gallery in the making," says Mrs. Moore, "its walls made beautiful with good pictures, correctly framed and correctly hung. Every school improvement association should obtain exhibits of pictures, reproductions of the world's masterpieces and original works, too, when possible, as a means of inculcating art principles."

The abatement of the bill-board nuisance through legislation is one aim of the movement. The decoration of the new Capitol with mural paintings depicting the State's history, so rich in adventure, and the beautifying of the Capitol grounds under the direction of a State art commission, appointed by the governor, constitute the immediate objective of the federation's art committee.

A list of eighteen Arkansas painters has been compiled by Elizabeth Galbraith, head of the art department of the University of Arkansas at Fayetteville, at the request of the Southern Art Association. The list comprises May Danaher, director of the Little Rock Fine Arts Club; Mrs. Winfield Scott Holt, Charles Richardson, Mrs. Joy Pratt Markham, Inez Abernathy, now resident in New York; Madge Leverett, now of Chicago; Mrs. Theodore Dube, formerly Mattie Thweatt, now in Switzerland; Mrs. John I. Moore, Helen Newman, now of New York; Ruth Green, Mrs. Fred Kellogg, Fan Thomas, now of Paris; Mary Bernard and Mrs. J. B. Woodward.

Arkansas also claims three sculptors: Hervey Davis, now studying in Chicago; Lockland Donaldson, and Mrs. J. H. Alitzer, now of St. Louis.

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COAL MINE ROUTS AN ART COLLECTION

Sinking of Shaft in Park of Ancient
Country Seat Sends Rare Objects of
Charles II Period to Auction Room

LONDON—One would not, in the ordinary course of events, expect the discovery of a seam of coal on a country estate to affect events in the London salesrooms. Yet it is this occurrence which is responsible for the sale which will take place at Puttick & Simpson's in Leicester Square at the end of January of some particularly choice specimens of Jacobean and Queen Anne Furniture both in oak and in walnut, as well as of a number of early portraits of members of the Kay family, the owners of Woodsome Hall, at Huddersfield, now the seat of the Earl of Dartmouth.

The finding and working of coal in the park of this estate have rendered the old mansion unsuitable for a country residence, so that a dispersal which otherwise would not have been likely to take place, has been decided on.

Among the many interesting items which will figure in the sale is a herald's trumpet which has been known as "The Luck of Woodsome Hall." It was made by Simon Heale in the reign of Charles II, and is beautifully adorned with bands and bosses of silver chased with amorini.

Another "lot" which is likely to create enthusiastic bidding takes the form of a complete set of oak chairs of Charles II period, including one for a child.

—L.G.S.

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ASKS DATA FOR BIG FRENCH ART BUREAU

Felix Wildenstein, American Correspondent for New "Service d'Etude Artistique" Asks Our Co-operation

Last week THE AMERICAN ART NEWS published an account of the establishment by the French government of a "Service d'Etudes Artistiques" which has been instituted for the purpose of classifying all data relating to contemporary art. Mr. Felix Wildenstein, of the Wildenstein Galleries, has been appointed by the French ministry of fine arts as American correspondent, whose duty it will be to gather data concerning American art and artists.

Mr. Wildenstein has given THE AMERICAN ART NEWS an interesting account of the service. He said:

"While in Paris last summer I had several conversations with M. Robert Brussel, who is so ably conducting this department in Paris, and visited the library and files which already contain some highly valuable information on living artists and various important art movements taking place all over the world.

"The aim of the 'Service d'Etudes Artistiques' is not only to facilitate the diffusion of French art in foreign countries, but also to aid art intercourse between the various countries. To that end, the 'Service d'Etudes Artistiques' has been divided into two sections, namely, (1) 'Section of Artistic Activities,' and (2) 'Section of Information.'

"The 'Information Section,' which involves a thorough service of complete translations of articles appearing in the daily and foreign periodical press, has undertaken to constitute an international inventory of the art wealth and an international repertory, biographical, bibliographical, and ichnographical as well, also to furnish divers practical information bearing on the personal qualities and the artistic production, the groupings, societies, theatres, concert and exhibition halls, houses for dramatic editions, artistic or musical—information destined to be placed at the disposal of all who, in France or in foreign countries, would like to have access to these documentary sources.

"The 'Section of Information' has constituted for this purpose:

"(A) An index divided into countries and kinds: music, theatres, plastic arts, including the decorative arts, subdivided as follows: (a) biographical index, (b) bibliographical index, (c) ichnographical index, (d) an index for technical information relating to each city and matter.

"(B) Briefs with the groupings of countries, descriptions, category of creators or interpreters.

"(C) Briefs in technical order, such as: general information, plans of theatres, art galleries, museums, concert halls.

"(D) One collection, per year, of theatre programs, concert programs, exhibition and sales catalogues.

"This service is to be provided by the aid of correspondents. It is mainly on the work they accomplish that rests the good operation of an organism that tends to extend the intimacy of intellectual international relations.

"Therefore, I would ask all artists to communicate with me in order that I may furnish them with the questionnaire to be properly filled by them and which will be filed with the department in Paris.

"I also would feel indebted to all art galleries in the country if they would kindly send me catalogues of all their current exhibitions, to be forwarded to the ministry of fine arts."

Mr. Wildenstein's address is 647 Fifth Avenue, New York.

HOLD ART EXHIBIT IN A PENITENTIARY

New Mexico Prison Has Show by "Los Cinco Pintores," Who Are "Taking Art to the People" in Many Ways

SANTA FE, N. M.—On December 19 a show of thirty-five canvases by a group of five Santa Fe painters was hung in the mess hall of the State Penitentiary. The exhibition will continue for one month. The comments of those who have seen the pictures are, in general, of a favorable character, though most of them are whispered comments.

A group called "Los Cinco Pintores," Spanish for "The Five Painters," has made this unique departure in exhibiting. To take art to the people is the group's aim, based upon the concept that art is universal. The same painters will show their work in schools, factories, mines and hospitals, as well as in the regular galleries, aiming to awaken the people to a keener realization and appreciation of beauty—"and if we can awaken one-tenth of one percent of them, then when our brushes are laid away full of paint to harden forever, we will feel that we have done our bit," says one of them.

The group is now also holding an exhibition in the Museum of New Mexico where forty pictures are shown. From there the exhibit will probably go first to Los Angeles and San Diego, and thence to any museum that will give it gallery space. The paintings now in the penitentiary will start from there on a tour of factories, mines, hospitals and schoolhouses.

The five painters forming the group are all members of the Santa Fe art colony, and not one of them has reached age of thirty years. While vigor, originality and daring are evident in their work and its trend is modern, they yet keep within the bounds of sanity. "Los Cinco Pintores" are Willard Nash, formerly of Detroit; Will Schuster, formerly of Philadelphia; Fremont Ellis, formerly of El Paso, and Joseph G. Bakos and W. E. Murk, who describe themselves as having been citizens-at-large of the United States before coming to Santa Fe. "Who's Who in Art," however, gives Buffalo as the address of Bakos in 1919. The members of the group have pledged themselves "to take art to the people and not to surrender to commercialism." They are now building with their own hands homes and studios for themselves fronting "Camino del Sol," or Road of the Sun. The houses are of adobe and are grouped on a knoll overlooking the beautiful Sangre de Cristo mountain range.

Their paintings at the Santa Fe Museum comprise landscapes, portraits, still-lives, figures and decoration. These men believe in color and are not afraid to use it. Upon entering the galleries visitors are greeted with a great shout of color that is most stimulating. But here and there among the more fervid and vibrant tones, a cooling note is struck that is refreshing.

The landscapes of Bakos and Murk vie in tone, and present with luminous massiveness the mountains and foothills, showing shimmering mesas and huge gashes of cañons and arrojos. Loveliest of all, perhaps, is the work of Willard Nash. His "Decoration" is a symphony in violets and purples. In pleasing harmony with the iris in the bowl is a seated figure gazing at the flowers. "Nativity" by Will Shuster shows that he leans to the quieter tones of the early schools, though his technique is all his own. Fremont Ellis depicts an ancient adobe chapel on the brow of a hill, partly shrouded in twilight, toward which black-shawled figures are wending their way.

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**SHANNON, KNIGHTED,
IS AMERICAN-BORN**

Noted Portrait Painter Went to England at Sixteen—Unlike West, He Has No Religious Objection to Knighthood

LONDON.—Among the New Year's honors announced are knighthoods bestowed on J. J. Shannon, R. A., and R. C. Witt, trustee of the National Gallery.

All Americans will be interested in the honor falling to James Jebusa Shannon, who was born in Auburn, N. Y., in 1862. At the

**CARRINGTON WILL BE
PRINT DEALER AGAIN**

Leaves Boston Museum to Open a New York Office as the Sole Representative of Several Large European Firms

BOSTON.—The Trustees of the Boston Museum of Fine Arts have accepted the resignation of FitzRoy Carrington as curator of the department of prints, at the same time adopting a resolution of appreciation of his services.

Mr. Carrington sailed for Europe two weeks



"GLOSS OF SATIN AND GLIMMER OF SILK" By Katherine Langhorne Adams
In the artist's exhibition at the Milch Galleries

age of eight he was taken to Canada by his parents. When he was sixteen he went to England.

His portrait of the Hon. Horatia Stopford, one of the Queen's maids of honor, attracted attention at the Royal Academy in 1881, and in 1887 his portrait of Henry Vigne in hunting costume was one of the successes of the exhibition, subsequently obtaining medals at Paris, Berlin and Vienna. He soon became one of the leading portrait painters of England. He was one of the first members of the New English Art Club, and in 1897 was elected as associate of the Royal Academy, and became an R. A. in 1909. His "Flower Girl" was bought in 1901 for the National Gallery.

The National Academy of Design, New York, made Mr. Shannon an associate in 1908. He was awarded the first medal at the Carnegie International in Pittsburgh, 1897, the Lippincott prize at the Pennsylvania Academy, 1899; is represented by "Girl in Brown" in the Corcoran Gallery, "Miss Kitty" in the Carnegie Institute, and "Fairy Tales" and "Magnolia" in the Metropolitan Museum.

Unlike Benjamin West, who was a Quaker, Mr. Shannon had no religious scruples against accepting knighthood.

ago, and will return to New York February 1 to open an office. He will sell prints as the exclusive representative of some of the largest European print dealers. New York dealers have expressed themselves as pleased.

Mr. Carrington, when he came to the Museum in 1912, brought to the Museum *The Print Collector's Quarterly*, a journal founded and edited by himself and accepted by the Museum as a means of developing an intelligent appreciation of prints in America. War conditions prevented the issue of the journal by the Museum beyond 1917, and within the current year it has been transferred to a London publisher and to the editorship of Campbell Dodgson of the British Museum, Mr. Carrington retaining the American editorship.

Pastel by Johnston Identified

A quaint old pastel portrait of an unknown man in the current exhibition at the Worcester Art Museum has been identified as the work of John Johnston, the early American painter. It is the property of the Lancaster town library. Among those who assisted in the identification were Frank W. Bayley, of the Copley Galleries in Boston, and Lawrence Park, of Groton, Mass.

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C. A. Benson, Secretary.
Phone: Murray Hill-9403-9404.

PUBLISHED BY
THE AMERICAN ART NEWS CO., Inc.
786 Sixth Avenue, New York
Entered as second-class matter, February 5, 1909,
at New York Post Office, under the Act,
March 3, 1879.
Published weekly from Oct. 15 to June 30, inclusive.
Monthly during July, August and September.

SUBSCRIPTION RATES	
YEAR IN ADVANCE	\$4.00
Canada	4.35
Foreign Countries	4.75
Single Copies	.15

WHERE AMERICAN ART NEWS MAY BE OBTAINED IN NEW YORK
Brentano's - Fifth Ave. and 27th St.
E. H. & A. C. Friederichs Co. - 9 Central Park West
WASHINGTON
Brentano's - F and 12th Streets
Vendome News Co. - 261 Dartmouth St.
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PARIS
Galerie Simonson - 19 Rue Caumartin
American Art News Office - 26 Rue Jacob
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Vol. XX. JANUARY 7, 1922 No. 13

THE WATER COLOR SHOW

Signs are not lacking that water color paintings are at last coming into their own in the esteem of collectors and home makers. All over the country there seems to be a growing appreciation of the medium. Within the last year a notable change has taken place in the attitude of art lovers and decorators. Great stimulation of interest resulted from the tremendous exhibition of the water colors by Winslow Homer, John Singer Sargent and Dodge Macknight, arranged last spring by the Boston Art Club. This display was something more than stimulating, it was exciting. It proved as nothing before the power of water color in the hands of the master. It tended to destroy the feeling that there was something innately dilettante about it.

The Boston show was followed, early in the present season, by an extremely important assemblage of American water colors, both academic and modern, by the Brooklyn Museum. Now comes the biggest of all water color shows at the Fine Arts Building, New York, in which for the first time the American Water Color Society and the New York Water Color Club have joined in forming an exhibition. There are 464 pictures in the display and among the artists exhibiting are found many of the leading personalities in American art. A visit to the show will establish forever in the mind of the art lover the decorative importance of the medium.

Two things served for many years to keep water color from the place it should have occupied in America. One was the dabbling in water color of too many hands. For a while it seemed that women had given over the gentle household employment of their grandmothers, and had all gone in for a career with pigment and brush. The same thing happened to water color that would happen to poetry if two-thirds of the population undertook to write it. Mediocre examples, execrable even, got into the regular water color exhibitions. The effect was bad and lasting.

The other unfavorable factor was the impression almost universally held that pictures done in water color were perishable, and had to be most tenderly cared for. If one wished to have the feeling that his possession was enduring and substantial, he had to buy oil paintings. Nothing, of course, could be farther from the truth. Water color is imperishable, while oil is destroyed by the ages. The pictures that have survived from Egypt and Rome are water colors. Happily, this discouraging impression of the public has been largely dispelled.

When it comes to the artistic value of the medium, justice compels the assertion that it affords spontaneity and delicacy of expression that is not afforded by oil. It must be used rapidly and with surety. It inhibits finicky habits of technique. Only the worthy can worthily use it.

So far as its decorative aspect is concerned, water color has a luminosity and a strength that

Mr. Lachman

THE AMERICAN ART NEWS has received the following communication from Mr. Harry B. Lachman, in Chicago, which it reprints without comment:

"Your leading editorial of the December 17th issue has interested me immensely. You say, 'If Mr. Lachman is correctly quoted by the newspapers . . . the assertions of Harry B. Lachman are pretty much nonsense.'

"I was correctly quoted in the article printed in the Chicago *Daily News*, the paper to which I gave the interview upon which your editorial article was based. However, because of newspaper space, my remarks were not fully quoted. Hence I wish to make some additions to the remarks that have already been printed and, with your kind assistance, get them before the art loving public, whether they are nonsense or fact.

"The fact that Americans cannot receive criticism surprises me. This in view of the criticism that Americans heap upon others. Let me call your attention to the article printed in THE AMERICAN ART NEWS under a Philadelphia date line quoting George de Forest Brush as saying that 'Rodin was one of the most outrageous brutes and degenerates that ever lived!' Right here in Chicago I was told that one of the leading American sculptors, in a public talk recently, said that Rodin's influence was as devastating to sculpture as the war was to the world. Those things are surprising. Please remember also the severe criticism of the modernist French school exhibit at the Metropolitan Museum, in which it was said that the pictures were painted by insane men.

"I was quoted in the newspaper article as advising American painters to study in France. That is correct, but the thought is not clearly stated. To go to France to study art does not necessarily mean that the painter should himself go to France. By that expression I mean studying the methods of the French masters. Whistler found it necessary to follow the Japanese, but he did not paint as the Japanese painted. I don't know whether you claim Whistler as American. Inness, there is no doubt, followed the teachings of the Barbizon school. Certainly the French Impressionist school shows its effects in the present day school of American art, but it seems to me that Americans have not added anything to the Impressionistic school, nor do I believe that they really understood the great fundamentals of that school. Certainly they have not profited by the lessons of Cézanne.

"Why can't we be let alone with our pride in our artists and our American School?" you ask in your editorial. "It is a good thing for us," you add.

"But, my dear friends, it is not good for you. Self satisfaction, we are taught, is stagnation. For the artist, the creator of anything, self satisfaction is suicide."

"Perhaps we obtain a wrong impression in Europe of American art from the exhibits of the prize winning clique. Are the prize winners the representative American painters? When the French government invited the American painters to give a comprehensive exhibition at the Luxembourg Museum, the clique did not include pictures by the great Americans, Sargent, Whistler, Inness, Homer, etc., nor did they want to allow M. Léonard Benét, curator of the Luxembourg to add the Luxembourg's paintings from its permanent collection by these artists. Did they fear comparison? The pictures were exhibited, but only after a long drawn out controversy.

"Let me quote a few lines from the leading editorial in the December 13th Memphis (Tenn.) *Commercial Appeal*: 'The fact is that we in America know very little about art and care little. There is some affectation of interest in it, but little knowledge.' I believe Mr. Mooney, the Memphis editor, wrote truly in that. There must be some people in America who think we are not speaking nonsense when we criticize."

makes it particularly useful in the home. The dim light that sometimes makes an oil painting negligible often leaves a water color comparatively unobscured.

THE AMERICAN ART NEWS congratulates the American Water Color Society and the New York Water Color Club on their combined exhibition, and also on the bright outlook for their medium.

Peroxide Restores Youth of Art, Too

LONDON—Ancient art treasures in the British Museum are being restored by Dr. Alexander Scott, who is using a recent discovery of his. A vapor of hydrogen peroxide has worked wonders in bringing out the original colors and designs both in ancient manuscripts and on metal.

Two Pictures by H. H. Ahl Stolen

BOSTON—Two paintings by Henry Hammond Ahl are reported stolen. They were taken from an art store in Bromfield street, where they were being fitted with frames. The large one is a wood interior, 20 by 16, an upright, and the other canvas is a wood interior with a brook, 8 by 10.

New York to See Art of Goncharova and Larionov



COSTUME DESIGN FOR "CONTES RUSSES"
Courtesy of Miss Mary Wiborg.

By MIKHAIL LARIONOV

An event of interest in the art world will be the "vernisage," on Tuesday afternoon, January 10, at the Kingore Gallery, of the first American exhibition of paintings and stage designs by the distinguished Russian artists, Natalia Goncharova and Mikhail Larionov. Coming direct from Paris, where it has been feature of the recent exhibition of the Mir Iskusstva (World of Art) group, as well as the sensation of the recently concluded Autumn Salon, the work of Goncharova and Larionov bids fair to create a stir in local art circles.

The collection brought over for exhibition consists of one hundred and twenty-five oils, water colors, pastels and drawings, representing virtually every phase of the varied activity of the two artists. There will be certain extra attractions on the opening day and Mr. Kingore is fortunate in having secured for this occasion the social patronage of Miss Mary Hoyt Wiborg, as well as the artistic support of Dr. Christian Brinton, who has done such valiant

work in bringing the contemporary Russian school before the American public.

Those familiar with the production of Goncharova and Larionov describe it as stimulatingly modernistic and typically Slavonic, as being notable for decorative design, fresh, tonic color, and that profusion of imaginative fantasy which is such an essential characteristic of the Russian creative genius. Though their work in general is virtually unknown in America, followers of the Ballet Russe will remember Goncharova as the designer of the scenery and costumes for the original production of "Le Coq d'Or," while Larionov's setting for "Contes Russes" and "Soleil de Minuit," and particularly for the recently performed "Bouffon," by Prokoviev, have given him a unique position among the newer masters of stage décor. After closing at the Kingore Gallery, January 21, the Goncharova-Larionov exhibition will be displayed at the Worcester Art Museum and the Chicago Art Club.

Obituary

EDWARD HORNOR COATES

Edward Hornor Coates, ex-president of the Pennsylvania Academy of the Fine Arts, is dead at his home in Philadelphia. He was the husband of the poet, Florence Earle Coates. He was born in 1846. He served as a director of the Academy from 1877 to 1890, and as president from 1890 to 1906. He was a stockholder from 1906 until his death. In 1915 he was awarded the Academy's gold medal. He was succeeded as president by John Frederick Lewis, present incumbent.

Mr. Coates made many gifts to the Academy, among them the bronze reproduction of Benjamin Rush's "Washington" which, in its wooden form, is still to be seen at Independence Hall; a bronze head, "Nymph of the Schuykill"; also a replica of a work in wood by Rush, and water colors by Fortuny and Corradi. He was one of a group who presented John McLure Hamilton's "Richard Vaux" to the institution.

KATHERINE BUFFUM

Miss Katherine Buffum, who was killed last week when the horse she was riding threw her, was a talented portrait painter and sketch artist of Philadelphia. Her sudden death preceded, by eighteen days, an exhibition of her silhouettes at the Print Club, which was to have been on view during the week of Jan. 16. On the latter day alone the club will show the silhouettes as a memorial to their creator.

MRS. GILBERT GAUL

Mrs. Gilbert Gaul, widow of the well known American painter of Civil War subjects, died December 31 at the home of her daughter, Mrs. Schieffley, in Orangeburg, S. C. Mrs. Gaul was taken ill last winter shortly after she had arranged a memorial exhibition of the works of

her late husband, at the Braus Galleries. Mr. Gaul died in New York in 1919.

Vienna Art Societies Protest

Transfer of "Rossiana" to Rome

VIENNA—A committee of the Vienna art societies has protested to the government against transferring the "Rossiana" to Rome.

The "Rossiana" is one of the finest and most valuable libraries of Austria. Apart from manuscripts of the middle ages, magnificent miniature codices of the early Italian renaissance and high renaissance are to be found in it.

The Austrian law prohibits the exporting or selling works of art and of antiques, and in this, as in some previous cases, the government is breaking the law.

Paintings Signed With Famous Names Are Selling Cheaply in Russia

MOSCOW—The economic policy permitting free trade within Russia has brought from their hiding places a large number of paintings, some attributed to famous artists. Among these are works by William Hogarth, Jean Baptiste Greuze, Christian Dietrich, Rosa di Tivoli and others, the Italian and Dutch predominating.

The prices these works, if they are genuine, are bringing are ridiculously small. A portrait of a woman attributed to Greuze was sold to a foreign buyer for \$250.

Trenton Art Alliance Formed

TRENTON, N. J.—Trenton has formed an art association under the title of the Trenton Art Alliance. As Trenton is chiefly an industrial city the organizers are planning to lay emphasis on the handicrafts as well as the fine arts. An exhibition of prints from the Brooklyn Society of Etchers is soon to be shown.

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INDIANAPOLIS HOLDS ITS FINEST EXHIBIT

Well-Balanced Annual Presents Work by Artists of East, West, North and South—Women Given Prominence

INDIANAPOLIS—The Art Association of Indianapolis opened its annual exhibition of paintings and sculpture by American artists on New Year's Day, the show filling three galleries in the John Herron Art Institute.

When Miss Anna Hasselman, curator of the Herron Museum, selected paintings and sculpture from the Chicago Institute's annual display, it was her plan to make variety the keynote. Thus it is that the thirty-seventh annual stands out as a well-balanced exhibit, and, instead of running to landscapes, it includes various phases in the art of landscape, portraiture, figure composition, still-life and flower studies, with a proportionately larger showing of portraits and figure pieces than in any previous annual. Fifty-one artists are represented with fifty-two canvases, and eleven sculptors with eighteen examples.

Wayman Adaths' portrait of Edward W. Redfield is of especial interest in that Adams is a product of the Herron Art School, and the museum's permanent collection includes a big winter landscape, "The Crest," by Redfield. A second artist, with palette in hand, is the half-length of J. Carleton Wiggins, by Albert Rosenthal. Robert Henri shows "Jean No. 3," while a second child portrait is "The Boy," by Frances Cranmer Greenman. John C. Johansen is represented with a life-size half length and seated portrait, "Mrs. B." Two other life-sized portraits are Henry S. Hubbell's "C. Bertram Hartman" and John Sherman's "Macpherson." Childe Hassam's big figure piece, "April," about eight feet in width, is the largest canvas.

It is remarked that the work of women artists stands out more prominently than in any previous display here, not only in figure work but in landscapes and decorative compositions. The three most admired figure pieces are the large canvases, "The Tenement Mother," by Marie Danforth Page, and "A Tea Party," which won the Walter Lippincott prize at the Pennsylvania Academy, in 1907, for Marion Powers, and "Nancy and the Map of Europe," by Lillian Westcott Hale.

Canvases shown by artists of the North, West and South hold their own beside the work of Eastern artists. Clarence A. Gagnon, of Montreal, with his snow scene, "Sunday Morning in Quebec"; Emily Groom, of Milwaukee, Wis., with her "Midsummer"; Carl Oscar Borg, of Santa Barbara, Calif., with his "Hopi Indian Festival"; the two Botkes, Cornelius and Jessie Arms, with their decorative landscapes, "California Pastoral" and "The White Peacock," and A. E. Albright, of Hubbard Woods, Ill., with his sunny "Mission, San Juan Capistrano," are among the exhibits.

The artist colony at Taos is represented by Walter Ufer, whose "Sun Spots" places the Indian in a less arid setting than usual. Eugene Francis Savage shows a "Pastoral" richly decorative and reminiscent of the early Italians. A Japanese artist, Toshi Shimizu, a Chicago prize winner who was disqualified by his birth, gives his "Impressions of Yokohama," while an American artist, Gerald A. Frank, of Chicago, interprets the Orient with "Chinese Wedding Procession," one of the largest canvases. Ruth A. Anderson, of Boston, shows a sprightly beach scene; John F. Carlson is represented with a big blue mountain range, "The Barrier," and George Elmer Browne with a bit of Italy, "Sotmarinn."

Gertrude Fiske has a large interior with figures, "The Window"; Oliver Dennett Grover presents "New England Elms," and Felicie Waldo Howell depicts "Gramercy Park."

Two canvases with a leaning toward expressionism are "Waiting for the Bus," by John R. Grabach, and "The Black Umbrella," by Eben F. Comins. There is a characteristic landscape by Ernest Lawson, also large figure piece, "The Open Door," by Ivan G. Olinsky.

The four Indiana artists who show one canvas each, by invitation, are William Forsyth, "Autumn Flowers"; Otto Stark, "French Peasants"; T. C. Steele, a Brown County landscape, "Belmont," and Clifton A. Wheeler, "The Foothills."

The most important sculpture is a replica of Charles Grafly's portrait bust of Duveneck. Other sculptors represented are Madeline A. Bartlett, Nancy Coonsman Hahn, C. P. Jenevin, Herman Linding, Edith Barretto Parsons, Alexander Portnoff, Lucy Perkins Ripley, Lindsey Morris Sterling and Alice Morgan Wright.

—L. E. M.

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BOSTON

Marion L. Pooke's exhibition at the Fenway Studios comprises thirty-two of her more recent canvases. Many of them are genre pictures, including "The Street Singer," "Critics," "The One-Night Stand," "The Manuscript" and "The Wall Flower." Particularly impressive is one called "Japenesque." It is a girlish figure in Japanese costume, with a bright orange sash around the waist. A difficult but effective portrait is that of Miss Curzon, standing so that her full face is reflected in a mirror while she is in profile. The display will continue through Jan. 12.

Edmund C. Tarbell, in the Fenway Studios, is now working on four different portraits.

Philip Hale, who recently exhibited portrait drawings at the Guild, has sold two of them to the Museum of Fine Arts.

Mrs. W. Scott Fitz recently gave to the Museum a very interesting example of Bernardino called "Salome, with Head of John the Baptist."

At the Vose Galleries there is being exhibited, from Jan. 2 to 14, a selected group of portraits and ideal figure pictures. Among the canvases are "Gen. Campbell Skinner," by Gainsborough; "George IV," by Lawrence; "William IV," by Wilkie; "Mrs. Coppell," by Beechey; a self-portrait by Lely, and "Elizabeth Byles Brown," by Copley.

The Brush and Chisel Club announces a general exhibition of paintings by members to end Jan. 24, following which it will inaugurate the first of a series of one-man shows.

Beginning Jan. 3 the Brooks Reed Gallery, Inc., 19 Arlington street, will hold an exhibition of Persian miniatures collected by R. Kahn Monif.

Allan Forbes has loaned to the St. Botolph Club a unique collection of views of old Boston, England. This club proves a fitting place to exhibit this material, since it was named for the patron saint of the Lincolnshire town.

At Doll & Richards' is being shown a general collection of paintings, including works by Childe Hassam, Edith A. Scott, Henry H. Ahl, William T. Richards, Frederick Remington, Washington Allston and William M. Chase.

—Sidney Woodward.

Hartford, Conn.

The Art Society held during the Christmas holidays an exhibition of paintings and lithographs at the Art School. The exhibition included "Portrait of My Mother" by George Bellows; five examples of Thomas Eakins, among them "The Concert Singer," and "Marguerite in Skating Costume," and Robert Henri's "The Laughing Boy." Others represented were William J. Glackens, Childe Hassam, Samuel Halpert, Eugene Speicher, Allen Tucker and Mrs. Forbes Watson. Lithographs by Arthur B. Davies were also shown.—C. R.

WASHINGTON

H. K. Bush-Brown has just completed a bust of the sculptor, Henry Kirke Brown. It is made largely from memory, aided by photographs and by sketches by Mr. Bush-Brown of the sculptor, whose pupil he was. The bust is destined for the Hall of Fame in the University of New York. Henry Kirke Brown was the first American to break away from the academic school represented by Crawford, Powers and Thormaldsen.

The beautiful Jeanne d'Arc statue, recently presented to the government by the Society des Femmes de France in New York, was dedicated on the afternoon of Jan. 6. It is an exact copy of the statue by Paul Dubois, in front of the Rheims Cathedral. It stands in Meridian Hill Park, at the center of the Grand Terrace. The statue was made under the direction of the French minister of education and fine arts. President Harding and the French Ambassador attended the unveiling. The date marked the 510th anniversary of the birth of Jeanne d'Arc.

—H. W.

Buffalo

The twenty-eighth annual exhibition of the Buffalo Society of Artists will open at the Albright Art Gallery Jan. 28 and continue one month. For the best work a fellowship prize of \$50 will be awarded. The selection committee is composed of Cornelia Sage Quinton, Ella Wheeler Chase, Evelyn Rumsey, Howard D. Beach and Otto H. Schneider.

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PARIS
"One-man shows" such as those of Mme. Suzanne Valadon (at John Levy's) and Lotiron's (Druet's) confirm, if any doubt were still entertained on the subject, how little and how misleadingly the Salons contribute to an artist's reputation, especially how inadequately these keep the public informed as to the real value of contemporary production. At the Salons what do we see? One or two pictures by each artist which are not necessarily successful, under certain more or less favorable conditions. A year elapses. The memory, to which imagination has brought its share, can no longer be relied upon.

Take those four giants: Dunand, Goulden, Jouve and Schmied, whose monumental display at Petit's is one of the finest artistic manifestations we have had in the last decade. What of their work is ever seen at the Salons? Next to nothing. Yet they are at the very head of art in France today. Their studios and workshops turn out productions of beauty and invention unique in the world, and so it is with so many of the ablest craftsmen. At the Salons it is not those whose work is best that is necessarily noticed, but those who are either extremely familiar or who distinguish themselves by something out-of-the-way, and the out-of-way is not alone a sufficient merit in art.

By Suzanne Valadon I had hitherto chiefly seen family portraits, nude studies in charcoal and occasional pieces of still-life. But it had not been possible, nor had I attempted, to form a synthetic opinion of her talents which so suddenly and unexpectedly came to light that many critics have thought Mme. Valadon a newcomer, though Degas admired her drawings, some of which at this show bear as early a date as 1893.

Powerful in draughtsmanship, story and solid in color, Mme. Valadon's paintings of figures sometimes have an unpleasant and unnecessary trick consisting in a wiry black line emphasizing the forms which is in absolute conflict with the principle of her painting. It is not so apparent in her freer landscapes and fine still-lifes which have a plastic pictorial value often denied this class of subject. Otherwise her feminine nudes are excellent pieces of sound, positive, realistic work. She does not yield to the common feminine desire of "pleasing."

Robert Lotiron I knew chiefly by his portraits and one or two harvest and Carnival scenes. His ensemble of sixty-two pictures and a dozen or so drawings reveal one of the best endowed among the younger generation of painters. Luminous and colorful, his greys are an enchantment. "Le Violoncelliste," "Etude d'Homme Dormant," and some views at Bretueil, Dieppe and Nice gave me much pleasure. Lotiron used to have Cubist tendencies and gives evidence of joy at his release and discovery that Cubism must bend before Nature but not Nature before Cubism.

Van Dongen's differ from the usual Venice pictures (Bernheim-Jeune's) in this that the Italian city's Ruskinian features have merely served as backgrounds.

The arts fine and the arts minor mingle in neighborly fashion at the annual Eclectique (Simonson). The terms are mere formalities for in reality the classification does not hold water. I would cite, for example, the exhibits of Mme. O'Kin, whose ivory work so ingeniously applied to objects of luxury and utility show superior taste and oriental inventiveness; or M. Georges Bruyer's tiles and other potteries which have more beauty and purpose than three-quarters of the still-lifes painted throughout the year in oils on canvas; or the work of Edgar Brandt, whose wrought-iron is so satisfactory, or to that of Mlle. Pothain, who can, most skillfully inclose a whole picture, engraved on metal, in a button. Among those exhibitors who do not "apply" art I would mention Amédée Féau, here represented not as an etcher but as a painter.

—M. C.

Omaha

Through John Lee Webster, the Ainslie Galleries of Fifth avenue, New York, have sent as a loan to the Friends of Art a very large picture in oil, "Yosemite Valley," by Thomas Hill. It is now hanging at the library, with special lighting, where it will remain for several months.

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Gloucester, Mass.

Miss Grace Horne, who conducted exhibitions in the Little Building last season, has leased the old house on Hassam's hill in East Gloucester and is making extensive alterations for an exhibition gallery on the main floor. The remaining part of the house will be utilized for studios. The house commands a fine view of the harbor and city. —C. R.

Springfield Mass.

Actual work on the construction of the addition to the Art Museum which is to house the George Walter Vincent Smith collection will probably be started some time in January, according to President Nathan D. Bill of the directors. E. C. & G. C. Gardner, the architects, are working on the final plans.

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CHICAGO

The Albert Roullier memorial collection of French prints presented to the Art Institute by Mrs. Albert Roullier and Miss Alice Roullier, widow and daughter of the late print collector and art dealer, is a unique assembly of original subjects. The donors will add new prints annually. Shown in the first selection in the print room are the portraits of Eugene Carrière and Mme. Carrière, by Carrière; a dry point by Rodin, and work by Degas, Corot, Forain, Laurencin, Manet, Signac, Pissarro, Gauguin, Picasso and others. The print by Degas, "Au Louvre-Musée des antiquités," is an aquatint with a story note in its composition. Degas has drawn a corner of a gallery of the Louvre in which one of the two women standing beside a mummy case is believed to be Mary Cassatt. Mrs. Frank C. Peyraud gave a farewell tea in her studio overlooking Lake Michigan, preparatory to joining her husband in Switzerland, his native land, where he has been painting for six months.

The Arts Club opens its exhibition of the paintings by Ferdinand Hodler and the stage designs for "The Love for Three Oranges." Prokofieff's elaborate opera, by Boris Anisfeld. Mr. and Mrs. Tchichitch of the Consulate of Jugoslavia will give a reception in honor of Hodler.

—Lena M. McCauley.

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CLEVELAND

Changes in the staff, to take place early in the new year, are announced by the Museum of Art, which is losing its curator of Oriental art, J. Arthur MacLean, and its curator of prints, William McC. McKee, both of whom will join the staff of the Chicago Art Institute. Mr. MacLean will be assistant director, as well as curator of Oriental art. Mr. McKee is to fill the same position he held here. I. T. Frary, publicity secretary, is taking over the membership work which has been done by Miss Margaret Numsen, soon to leave.

The museum opens the year with an exhibition of oils by Victor Charreton, the great colorist, whose inspiration is still found in the scenes of his native village of Auvergne, France, among the mountains. Charreton is often compared to Fritz Thaulow because of his rugged realism.

The museum's collection of old silver has been augmented by a rare piece called a "dish cross," the ancestor of the modern chafing dish. It has sliding supports that will fit a dish of any ordinary shape or size and it stands on four neat little feet, with a spirit lamp in the center. The piece is beautifully chased, the four arms bearing a Chippendale design. The dish has historic value, having belonged to Warner Washington of Fairfield, cousin of George Washington, and his son, Warner Washington of Ardley.

Theodore J. Morgan, of Washington and Provincetown, has been showing landscapes at the Hotel Griswold—breezy and bright-hued oils done last summer "down on the little end of Cape Cod," with others along the Massachusetts coast. Mr. Morgan paints broadly and with a sure eye to values. His studies of the foreign life of Provincetown are full of color and every old house or salt-washed wharf has a touch of romance.

"Autumnal Spirit of Provincetown," which won the place of honor in recent Chicago exhibit, and many others no less charming are included. His "Monday Morning," a typical Provincetown picture, has been bought by Dr. Leigh K. Baker, a Wooster College alumnus, as a gift to the art gallery in the library of the college. Mr. Morgan has a number of paintings now on exhibition in New York, Philadelphia and Boston. Mrs. Morgan, who is a landscapist of much talent, has been showing here some very beautiful batik work, in which she has specialized for several years.

Henry G. Keller, of the Cleveland School of Art, is represented in the Corcoran exhibition by a painting entitled "Taos Peak," done last season in New Mexico. He has been invited to send the same canvas to the Rochester and Syracuse galleries after the Corcoran display is over.

Milwaukee

The miniatures by Warren Davis have been replaced by water colors by Bruno Ertz in the Milwaukee Art Institute's exhibit at the Layton Gallery. The Ertz pictures are exquisite tonal pieces showing butterflies and flowers and bees.

Sculpture by Boris Lorski, the new member of the faculty of the Layton School, was an outstanding feature of the December exhibits.

Maurice Fromkes' portraits and still-lifes, in the north gallery, gleam with lustrousness, as though they were porcelains rather than canvases. He specializes in backgrounds and becomes Japanese in his manipulation of them. His figure of a Syrian poet is draped in voluminous snowy folds, shading into yellow under the light, and the face, both sensuous and spiritual, blends beautifully into tonal harmony with costume and background.

PHILADELPHIA

An exhibition by local members of the National Association of Women Painters and Sculptors was opened at the Art Alliance last Wednesday. Oils, miniatures and sculpture form the bulk of the show. The following artists are represented: Eleanor Abrams, Ethel E. de T. Banners, Cora S. Brooks, Mary Butler, Isabel B. Cartwright, Constance Cochrane, Mary R. F. Colton, Fern I. Coppedge, Alice Cushman, Nancy Ferguson, Juliet W. Gross, Lucile Howard, Marian T. MacIntosh, Helen K. McCarthy, M. Elizabeth Price, Anna W. Speakman, Berta Carew and Beatrice Fenton.

The Alliance has opened an exhibition of oils and washes by Frank W. Benson who, well-known as an etcher, has come into fresh prominence recently through his unusual water colors, in the eighth biennial exhibition in the Corcoran Gallery. An open house reception at the Alliance last Monday attracted many local artists.

The show of International Etchers at the Print Club is the most representative and variegated of the sort ever held here. There are works by more than forty artists on the walls, among them Hesketh Pritchard, Joseph Pennell, Christian L. Martin, Troy Kinney, Alf. Cossman, Timothy Cole, Frank W. Benson, Max Pollak, George T. Plowman, Ferdinand Schmutz, M. C. Breitmeyer, Arthur W. Heintzemann, Philip Little, Adolphe W. Blondheim, Fritz Silberbauer, John Taylor Arms and Emily B. Waite.

Society maidens and matrons aided in giving point to the sartorial theories of Bertha Holley, of New York, who lectured at the Art Alliance last Thursday on "The New Art in Dress." Debutantes and young matrons donned the Holley creations and paraded in an unusual fashion show while the designer talked. A large audience of men and women was present. At a reception in the evening the patronesses were society women and artists. —Bushnell Dimond.

Los Angeles

One of the most interesting collections of paintings from the educational standpoint exhibited in Los Angeles is the showing of work representing the English, French, Dutch and American periods of modern art included in the collection owned by Mrs. Blanch Dougan which has been loaned to the Southwest Museum for an extended showing.

In the French section are two Corots, several landscapes by Rousseau and a sketch by Jules Dupré. In the "Oriental School" are Gérôme, Toumouche and Paul Davy. Eugene Boudin and Eugène Carrière are also included.

Termullen, Martens, Bernard Hoppe and Theophil de Bok are represented in the Dutch collection.

In the English collection are canvases by Peppercorn, Frank Mura, Priestman and George Boughton.

Elizabeth Nourse and J. F. Bundy represent the American painters.

Lowell, Mass.

Marking the fifteenth anniversary of the formation of the Lowell Art Association and the thirteenth anniversary of its acquisition of the house in which Whistler was born, a special meeting was held at the Whistler house, at which Frank W. Bayley presented his illustrated talk on Copley.

The Lowell Association expects to have in February a Chinese fête, the entertainment to be given by Chinese students now studying at the Textile School; in March an exhibition of work by Lowell artists, and in May a loan exhibition.

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BALTIMORE

The art critic in the *Sun*, says that none of the pictures by the Taos group on view at the Maryland Institute have major values except those of Walter Ufer. This fact he attributes to Baltimore's lack of reputation in the buying line, good painters not caring to send their best work here. There is no example whatever of the work of Victor Higgins, and the canvas sent by Randall Davey, a Spanish dancer, might have been painted anywhere.

The Ufers "have a peculiar beauty of their own, because this artist has caught so ably something of the clear wide spaciousness, the impression of enveloping vastness," of the region he is recording, and given it glowing color and vibrant atmosphere. Work by Ernest Blumenschein, Oscar Berninghaus, B. J. O. Nordfeldt, Julius Rolshoven, J. H. Sharp, John Sloan and E. Irving Couse is also shown.

At the auction sale of the possessions of Prince de Bearn, at the residence, 795 Cathedral street, "Portrait of a Lady with Dog," catalogued as a Greuze, brought \$1,500, and "In the Garden," catalogued as a Watteau, \$3,000. The pictures had been in the family for four generations.

The Charcoal Club is conducting a small exhibition of the paintings of Maude Drein Bryant at the club studios, 1230 St. Paul St.

Columbus

The Pen and Pencil Club has elected these officers: President, Ben W. Warden; vice-president, Edwin C. Mann; secretary treasurer, Fred L. Collins. Monthly individual exhibitions will be held throughout the year at the club rooms.

Thirty-five etchings are being exhibited in Hayes Hall, at the State University. Two are by Rembrandt, one by Paul Potter and one by Piranesi. There is also one by John Ruskin, who was almost as good an etcher as he was writer. Others represented are: Meryon, Le Gros, D. Y. Cameron, Joseph Pennell, Philip Little and Anne Goldthwaite.

Birmingham, Ala.

In Alabama art awakening seems to have come through the instrumentality of the public school system, the director of art having organized and set in motion a far-reaching campaign looking to the establishment of art centres throughout the State, with lectures, exhibitions and practical work among the pupils of the schools. Birmingham is the headquarters.

CURRENT ART EXHIBITS

(Continued from page 2)

ings are of Gloucester Harbor, with the boats making long reflections in the water.

Seven portraits are by Hepple En Earl Wicks. Among them one in pastel of Mrs. William Herschal Collins has pleasing softness in outline and coloring.

Grace P. Noxon is represented by several landscapes and Elizabeth Cady Stanton by a portrait, "Alice." Anna Vaughn Hyatt's unique fountain is the figure of a child clasping in its arms a great bird whose upturned head provides the outlet for the stream from the fountain.

Auction Calendar

Anderson Galleries, 59th St. and Park Ave.—Selections from the Egyptian, Greek and Roman, Indian, Chinese and European collections of Vladimir Simkovich, afternoons of January 12, 13 and 14. American Art Galleries, 6 Madison Square South.—Chinese porcelains, figurines, jades, textiles, rugs, paintings and jewelry from the collection of A. W. Bahr, afternoons of January 9, 10 and 11.—Paintings of the Barbizon English, American and Dutch Schools collected by Mr. Alexander Peacock of Pittsburgh, at the Hotel Plaza, evening of January 10.—Pearls, diamonds and other jewelry, cabinet gems, fine old laces, furs, the property of a private owner, afternoon of January 12.—Etchings and engravings by Cousins, Durer, Green, Whistler and others, the property of Edgar C. Miller, Jr., of Baltimore, evening of January 12.—Whistleriana, consisting of etchings, lithographs, drawings and including the painting "La Mere Gerard" from the estate of William Heinemann; 230 unpublished Whistler letters and autographs, books and brochures written by or relating to Whistler, and several hundred letters by other notables of his day, from the estate of Thomas Hepp of Cornwall, England, and the collections of Miss Susan Minns of Boston and Sidney Pawling of the firm of William Heinemann, England, afternoon and evening of January 13.

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